

CD 2009--80



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

ORCHESTRA SERIES

University of Toronto Symphony Orchestra
David Briskin, conductor

Friday, October 9, 2009
7:30 p.m. MacMillan Theatre
Edward Johnson Building

09|10
SEASON

University of Toronto Symphony Orchestra
David Briskin, conductor

PROGRAM

Im Sommerwind

(In the Summer Wind: Idyll for Orchestra)

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Anton Webern

(1883-1945)

Five Rückert Lieder

18

Gustav Mahler

Ich atmet' einen linden Duft ("I breathed a gentle fragrance") (1860-1911)

Blicke mir nicht in die Lieder ("Do not look at my songs")

Liebst du um Schönheit ("If you love for beauty")

Ich bin der Welt abhanden gekommen ("I am lost to the world")

Um Mitternacht ("At midnight")

Vasil Garvanliev, baritone

- INTERMISSION -

Symphony No. 5, in C Minor, Op. 67

30

Ludwig van Beethoven

(1770-1827)

Allegro con brio

Andante con moto

Allegro -

Allegro

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Program Notes

ANTON WEBERN (1883-1945)

Im Sommerwind (1904)

In the Summer Wind: Idyll for Orchestra

An almost exact contemporary of Bartók and Stravinsky, two musical giants of the first half of the Twentieth century, the relatively little-known Webern was to become a lightning rod for the post war generation of composers. In the Fifties and Sixties, true believers in serialism seized on his ideals. Boulez called him "the one and only threshold" to Twentieth century music.

Stravinsky solemnly appointed him "the perpetual intercast for all who believe in music." Anton Webern, a casualty of the war, mistakenly shot dead at its conclusion, became St. Anton.

Webern went far beyond his teacher Schoenberg's ideas of organising the twelve notes of each octave throughout a given piece of music. He began to order and structure durations, intervals, tempi, pitch, dynamics and tone colour. For a generation brought up on the extravagance of Wagner and the well-padded symphonic wallowing of Bruckner, Mahler, Reger, Strauss and co., it must have come as a rude awakening to confront the terseness of Webern's earliest published works. Still, Webern, like the slightly older Schoenberg, was brought up on these German late romantics. At 20, Webern, too, spoke their musical language. Music lovers, however, had to wait until the 1960s to discover this. That's when his suppressed earliest manuscripts (and some later ones, too), carefully buried under a summer house during the war, then kept hidden away as memories too painful to confront by his daughter-in-law, were uncovered.

One of these manuscripts was this beautiful, rhapsodic Idyll for large orchestra, written in the summer of 1904, when Webern was 20. *In the Summer Wind* celebrates the carefree summer vacation that the young Anton Friedrich Wilhelm von Webern spent on his large ancestral family estate in the scenic Lower Carinthian countryside. "We stayed there very happily during our summer vacations and also at Easter," his sister later wrote of a time before the inflation of the 1920s eroded the family wealth and the Austrian government prohibited the use of aristocratic titles. "We spent the whole day in the

meadows, fields, and forest. We made trips into the surrounding countryside, riding in a small wagon which we took turns pulling. My brother had as much fun at this as the other children." Both title and subtitle, *In the Summer Wind: Idyll for Orchestra*, are therefore apposite. The term "idyll" was originally attached to Greek poems of a pastoral, rural nature. Webern furthers the idea by deriving the piece's broad symphonic structure from a poem of the same name by the North German writer Bruno Wille. And something of Wille's mystical, near-pantheistic love of nature finds its way into Webern's evocative score.

The piece opens with a calm, resonant D major chord, widely spaced throughout the strings, like the sun slowly rising on a magical scene. The music moves across a vast arch to end with a similar serenity. Webern's use of the full resources of his large orchestra, which includes 6 horns and two harps, is sparing. But the climaxes, when they do arise, are full-blooded and throw the restraint with which he paints his picture of the summer wind into focus. The phrases are characteristically short-breathed rather than expansive and the score abounds with directions to exploit the extremes of expression, from the most tender and peaceful to the most assertive. Webern never heard a performance of his youthful idyll. (Its première was given in 1962 by the Philadelphia Orchestra under Eugene Ormandy). In later life, he did show it to his students as an example of his early work. A few weeks after he completed its orchestration, the 20 year-old composer was to begin his life-changing studies with Arnold Schoenberg.

GUSTAV MAHLER (1860-1911)

Five Rückert Lieder (1901-2)

The poetry of Friedrich Rückert (1788-1866), if not in the top rank of German poets, attracted many well-known composers; about 120 settings are in the repertoire. Mahler was drawn to the prolific romantic miniaturist for ten orchestral settings, including five haunted by a theme that resonated especially strongly with the composer - the fragility of young life. These are the five *Kindertotenlieder* ("Songs on the Deaths of

Children") written during the period 1901-5. The remaining five are not bound together by a similar theme, nor were they conceived as a cycle since each was published separately. Mahler only orchestrated four of the songs; the orchestration of *Liebst du um Schönheit* was made by Max Puttman at a publisher's request. Still, the five songs do work well together, complementing one another through their individuality, bound together by the composer's pursuit of life and love. He completed four of the songs in 1901 during a particularly productive summer when he also wrote much of the Fifth Symphony. The fifth, *Liebst du um Schönheit*, followed the next summer, written for his new wife Alma Schindler, whom he had met, fallen in love with and married over the course of four months of the intervening opera season in Vienna.

Rückert's word play in *Ich atmet' einen linden Duft* ("I breathed a gentle fragrance") subtly juxtaposes the word *lind* ("gentle") and *Linde* ("linden tree") - a tree which provides a recurring image throughout German literature as the traditional site where lovers meet. Mahler's gentle song uses single winds, horn and harp and celesta with rippling upper strings to suggest, perhaps, the fragrance of the linden tree. "It's the way one feels in the presence of a beloved being of whom one is completely sure without a single word needing to be spoken," Mahler wrote of this song. *Blicke mir nicht in die Lieder* ("Do not look at my Songs") warns against curiosity during the creation of a work of art; after all, it's the results that matter. In likening the process to bees making honey, Rückert gives Mahler a musical idea that colours the entire song. The radiant love song *Liebst du um Schönheit* ("If you love for beauty") stresses the words *liebe* ("love") and *immer* ("always") and was written for Alma Mahler. "I was overwhelmed with joy," Alma said when she was given the song, "and we played it over that day at least 20 times."

Ich bin der Welt abhanden gekommen ("I have become lost to the world") is among Mahler's finest and most poignant songs. Its sombrely coloured opening recurs between each of the three stanzas and, again, towards the end where it incorporates an echo from the closing bars of the Fifth Symphony's *Adagietto*. The song explores the release found by abandoning oneself to the most meaningful things found in heaven, life and song. Its profundity points

towards the "Farewell" movement in *Das Lied von der Erde*. "It's me . . . myself . . ." Mahler said of this song, "the feeling that fills one and rises to the tip of the tongue, but goes no further." Mahler develops the five relatively simple stanzas of *Um Mitternacht* ("At Midnight") into a powerful symphonic argument, concluding with a passionate affirmation of belief. The strings, customarily Mahler's most expressive texture, remain absent from the score. Brass, double bassoon and timpani add to the only big climax in the five songs and the rarely used oboe d'amore adds an especially plaintive quality.

LUDWIG VAN BEETHOVEN (1770-1827) **Symphony No. 5, in C Minor, Op. 67 (1807-8)**

The Romantic spirit that swept through Europe in the early years of the 19th century brought a new urgency to the arts. The conventions of the classical era in music, with its sense of balance, order and equilibrium epitomised by the scores of Mozart and Haydn, could no longer contain a language that was increasingly seeking to become a voice for personal drama. Beethoven's Fifth Symphony, with its overwhelming feeling of triumph through conflict and the assertion of will, was immediately held up as music that states a philosophy of life. With it, the medium of the symphony could now be seen as an art that embraced and transcended all language. "I do wish to know about your whole system of ethics," Beethoven once wrote. "Power is the morality of men who stand out from the rest - and it is also mine."

This power is manifest from the beginning of the C minor symphony Beethoven completed in the years 1807-8, around the time of the Violin Concerto, the Fourth Piano Concerto, the Fourth Symphony and the *Razumovsky* quartets. Three short, tightly measured notes are followed by one longer note of indeterminate length. The pattern is repeated: Da-da-da-Daa. Da-da-da-Daa. It instantly grabs our attention: a theme defined by its rhythm rather than by its melody. "Thus Fate knocks at the door," Beethoven is reported as having said of this dramatic unison opening. With it, he unleashes 500 bars of angry defiance in which tension is created out of the juxtaposition of extreme rhythmic precision and great breadth of melodic phrase. Even the gentle second theme

of the opening movement is accompanied by the ominous knocking rhythm, Da-da-da-Daa. The idea of using a recurring motto theme was not new. Haydn had already written symphonic movements on one theme or one rhythmic motif. But never before had such a sense of momentum been created through the cumulative effect of just four notes. Never before in Western classical music had so much been created from so little as it is in Beethoven's C minor Symphony.

The knocking motto theme, the protagonist of the symphony as it were, goes underground in the gentle Andante. It took Beethoven months to work out the structure of this slow movement (indeed, the whole symphony took four years to shape). Yet the Andante has the feeling of freedom and improvisation - in stark contrast to the concentrated fury of the opening movement. Everything that happens in the Fifth has a purpose; it all makes sense in the context of what comes before and after. The knocking motto theme takes on a defiant tone when it bursts in on the horns in the Scherzo. After its second appearance, the strings promptly "go to sleep,"

as Berlioz puts it, while the music drifts eerily through a long dark tunnel. It emerges triumphant and radiant at the other end in a blaze of glory. Piccolo, double bassoons and, for the first time in symphonic music, trombones are added to the texture. At the work's first performance in Paris, a veteran of the Grande Armée is reputed to have jumped to his feet at this point and cried out "L'Empereur." Berlioz said that his conservative teacher was so flustered that he could not manage to put on his hat at the conclusion of the symphony. Victory over fate is established as the key changes from dark minor to triumphant major. The victory seems so conclusive that a restatement of its message would appear redundant. Beethoven, however, inserts a questioning note, when Fate once more knocks at the door, with a recurrence of a fragment from the Scherzo. But victory is once more proclaimed radiantly and the symphony ends unambiguously with many bars of affirmation.

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Mahler: Rückert Lieder

1. Ich atmet' einen linden Duft!

Ich atmet' einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde!
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

2. Blicke mir nicht in die Lieder!

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wann die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du!

3. Liebst du um Schönheit

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

1. I breathed a gentle fragrance!

I breathed a gentle fragrance!
In the room stood
a sprig of linden,
a gift
from a dear hand.
How lovely was the fragrance of linden!

How lovely is the fragrance of linden!
That twig of linden
you broke off so gently!
Softly I breathe in
the fragrance of linden,
the gentle fragrance of love.

2. Do not look at my songs

Do not look at my songs!
My eyes I lower,
as if I've been caught in an evil deed.
I can't even trust myself
to watch them grow.
Your curiosity is a betrayal!

Bees, when they build their cells,
also do not let anyone observe them;
even themselves.
When the rich honeycombs
are brought out to the light of day,
then you shall taste them before everyone else!

3. If you love for beauty

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring;
It is young every year!

If you love for treasure,
Oh, do not love me!
Love the mermaid;
She has many clear pearls!

If you love for love,
Oh yes, do love me!
Love me ever,
I'll love you evermore!

4. Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich hab' allein in meinem Himmel,
In deinem Lieben, in meinem Lied!

5. Um Mitternacht

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

4. I am lost to the world

I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song!

5. At Midnight

At midnight
I awoke
and gazed up to heaven;
No star in the entire mass
did smile down at me
at midnight.

At midnight
I projected my thoughts
out past the dark barriers.
No thought of light
brought me comfort
at midnight.

At midnight
I paid close attention
to the beating of my heart;
One single pulse of agony
flared up
at midnight.

At midnight
I fought the battle,
o Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

At midnight
I surrendered my strength
into your hands!
Lord! over death and life
You keep watch
at midnight!

University of Toronto Symphony Orchestra

VIOLIN I

Jamie Kruspe, *Concertmaster*
Adriana Arcilla-Tascon
Katherine Avery
Matthew Chan
Coco Chen
James Hayes
Madeline Kapp
Emily Kruspe
Kyong Joon Lee
Pamela Leung
Eslin McKay
Colin Repas
Jenna Richards
Monica Westerholm

VIOLIN II

Linnea Thacker, *Principal*
Philene Chen
Calvin Cheng
Holly Cheng
Saul Feinstein
Paulo Griffin
Wesley Khurana
Ian Mackay
Stelth Ng
Jia Wei Peng
Johnson Tam
Eros Tang
Yuchao Yang
Gloria Yip
Kyle Yuen

VIOLA

Emma Vachon-Tweeny, *Principal*
Mohammed Abu Rammadan
Matthew Antal
Christopher Arnold
Louisa Cornacchia
Vincent Feletti
Megan Gilseman
Hanna Gove
Stefan Ho
Gabriela Kertesz
Dongmin Kim
Jesse Morrison
Inhye Park
Andrea Poon
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Brenton Chan
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Chris Hwang
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Miso Mok
Joel Richter
Beth Silver
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John Deshman
Ben Finley
Adam Scime

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Julia Han
Anna Kolosowski
Katherine Watson

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Victoria Hong
Laura Roy
Emily Willmon

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Yoo Jin Cha
Charlene Lee
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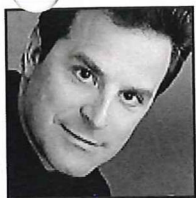
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Samuel Tam

PERCUSSION/TIMPANI

Justin Han
Michelle Hwu
Stefan Kitai

Biographies



A conductor renowned for the versatility of his repertoire and the depth of his musical interpretations, **DAVID BRISKIN** has been the Music Director and Principal Conductor of The

National Ballet of Canada since 2006. In July 2008, he was appointed Director of Orchestral Studies at the University of Toronto Faculty of Music and Conductor of the University of Toronto Symphony Orchestra.

Prior to his appointment with the National Ballet, Mr. Briskin served as conductor with American Ballet Theatre for seven years, leading performances at the Metropolitan Opera House, New York's City Center and in major opera houses throughout the world. Mr. Briskin is a regular guest conductor with the New York City Ballet and San Francisco Ballet and has appeared with numerous ballet and modern dance companies throughout North America.

In addition to his work in dance, Mr. Briskin has enjoyed great success on the concert stage. He has conducted the Pittsburgh, Detroit, Baltimore, Indianapolis, Syracuse, Akron, Cincinnati Pops, Singapore Symphony Orchestras; the Hong Kong Philharmonic, the Juilliard Symphony and the National Symphony Orchestra of Costa Rica where he conducted the Latin American premiere of John Corigliano's monumental First Symphony. Equally at home in the opera house, Mr. Briskin's opera schedule has taken him throughout the U.S., Canada and Europe, including performances of *La Bohème* in Italy; with the Calgary Opera, Manitoba Opera, Opera Carolina, Opera Columbus, New England Conservatory, Sarasota Opera, and Lake George Opera. For six years he served as the Music Director of the Masterwork Chorus and Orchestra, conducting annual performances of Verdi's *Messiah* at Carnegie Hall.

Raised outside of Boston, he attended the Indiana University School of Music and received a Bachelor of Music degree in orchestral conducting from the University of Cincinnati College-Conservatory of Music and a Master's degree from Queens College, City University of New York.



Macedonian baritone **VASIL GARVANLIEV** began performing professionally at the age of seven as a child entertainer in his native country, achieving celebrated status. He

moved to Toronto in 2004 and completed his music studies at the Glenn Gould School, and is currently working on his graduate degree at the University of Toronto with Mary Morrison.

Tonight, Vasil performs Mahler's *Rückert Lieder* as a winner of the Faculty of Music's Student Concerto Competition. Other concert and recital engagements this season include appearances in OffCentre Music Salon, Aldeburgh Connection Discovery Series, with Peter Tiefenbach (*Die Schöne Müllerin*) at the Arts and Letters Club. He takes to the opera stage as Bonafede in the University of Toronto's upcoming production of *Il Mondo della Luna*, Falke (*Die Fledermaus*) at Highlands Opera Studio, Harasta (*The Cunning Little Vixen*) at Banff Opera Centre and Antonio (*Marriage of Figaro*) at Opera Atelier.

Recent opera roles include Ramiro (*L'Heure Espagnole*), White Cat (*L'Enfant et les Sortilèges*), and Geronimo (*Il Matrimonio Segreto*), all with University of Toronto's Opera Division; Papageno (*Die Zauberflöte*) in the MacMillan Singers' Opera Concert, Tobia Mill (*Cambiale di Matrimonio*) and the title role in *Signor Deluso* at Highlands Opera Studio, Grand Priest in Opera Atelier's *Idomeneo*, and the title role in *Le Nozze di Figaro* at the Glenn Gould School and Masetto (*Don Giovanni*) in the Britten-Pears Young Artists Programme at Aldeburgh, England.

Mr. Garvanliev was a finalist in the Macedonian Eurosong Festival performing his own original composition in February 2007. In previous years, he appeared frequently as an ensemble member and soloist with Opera in Concert and in recital at the Glenn Gould School, Stratford Summer Music, OffCentre Music Salon, and the Arts and Letters Club.



UNIVERSITY OF TORONTO
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